



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

seeing a student copying there, said, "Excuse me; I would like to ask you a question: are you paid by the day or by the piece?" The student replied, "I am not paid at all." The farmer shook his head and looked with astonishment, saying, "Well, well!" wondering, I suppose, what the poor devil lived upon.

It is generally accepted by the people that the artists belong to the leisure class. But this idea would soon disappear if the people could see that our mission in art is to ennoble them. How can we ennoble them if we do not reach them? Perhaps there would not be so many criminals if people could learn more of esthetic pleasures. The American Federation of Arts is doing excellent work in sending out exhibitions to the different cities and thus educating the people, but in addition each city should have its own gallery, which should be open both day and evening. These exhibitions should be changed every month, and only one picture of one artist should be exhibited, thus every one would be given a hearing. Then surely we shall have progress in art.

ZELMA BAYLOS.

A CORRECTION

In the account of the Fifth Annual Convention of the American Federation of Arts published in the July number of ART AND PROGRESS, it was erroneously stated that a resolution, requesting the Secretary of the Interior to obtain the counsel and advice of the Federal Commission of Fine Arts before adopting any plans for the development of the Yosemite Park or other National Park Reserves, was offered by Mr. Cass Gilbert, whereas it was in fact offered by Mr. Charles L. Hutchinson and in no wise at Mr. Gilbert's suggestion. The confusion arose through the fact that the question of the development of the National Parks along artistic rather than commercial lines, with the object of conserving their natural beauty, was brought to the attention of the Convention by Mr. Gilbert who had just visited the Yosemite Valley Park and was profoundly impressed by its superb scenery.

NOTES

INTERNATIONAL CONGRESS FOR ART EDUCATION

The Fifth International Congress for Art Education, Drawing and Art Applied to Industries will be held in Paris in the summer of 1916. The Congress meets at the cordial invitation of the French Government.

The Third Congress held in Paris in 1908 was a memorable one and it was then generally conceded that the United States led in public school drawing. At the Dresden Congress in 1912 there was an increase in attendance and were many more exhibits from the United States. To make the American exhibit in Paris thoroughly representative of the best that is done is the earnest desire of the committee which has this work in charge. To accomplish this end it is thought necessary to have Government and individual support, and a strong industrial arts exhibit as well as the customary work in drawing and painting.

Other countries make very considerable appropriations for the purpose of representation at these Congresses. It seems reasonable, therefore, that the United States should do the same, especially as much of the improvement in our art teaching today is directly traceable to the influence of these Congresses.

The American Committee is divided into four sections of five members each and is representative of the teaching profession of the east, south, middle west and west. Mr. Augustus F. Rose of Providence, Rhode Island, is Chairman of the eastern section; Miss Emma M. Church of Chicago is Chairman of the middle western section; Mr. Ellsworth Woodward of New Orleans is Chairman of the southern section, and Prof. A. B. Clark of Leland Stanford University is Chairman of the western section.

In a preliminary notice sent out by the Working Committee as a whole the following statement is made:

"We seek support and sympathy from the leading Americans because the cause warrants it. The destiny of the country is, to a large extent, in the hands

of the public school teachers, and the teachers of drawing are responsible for esthetic training. Drawing itself is a fundamental subject for the most practical reasons as is now generally conceded. Therefore, this movement initiated and carried on for the cause of the national education deserves support."

THE AMERICAN
ACADEMY IN
ROME

The American Academy in Rome has just published a memorial book which contains by way of text three short addresses which were delivered at a dinner in honor of the new winners of the Roman Prize won in 1913. These addresses are by Dr. Edward Robinson, Mr. Royal Cortissoz and Mr. Kenyon Cox. For illustration a selection has been made from the works of the Roman Prize men, done in Rome itself.

The American Academy in Rome and the American School of Classical Studies in Rome were both founded in the spring of 1894 and now that they are united in one institution, they are celebrating together their twentieth anniversary.

Mr. Carter, the Director, says, in the foreword to the memorial volume, "As the Academy steps forward to the larger tasks now set before it, it asks the sympathy and the coöperation of all those who desire for America that peculiar and fruitful synthesis of art and the humanities, which is the especial gift of the Eternal City."

Dr. Edward Robinson in his address says significantly, "Just as soon as the American Academy in Rome shall become known by its fruits, just as soon as its artist-graduates shall prove by the work done after their return home that the standard of the art produced in this country has been raised materially by the opportunities which the Academy has afforded them, and its young scholars are seen to have advanced our knowledge and appreciation of classical culture, then there is no doubt in the minds of its friends that it will receive from our people the generous support which it so richly deserves and so badly needs."

After explaining the value of the edu-

cation to be obtained through the instrumentality of the American Academy in Rome, Dr. Robinson adds in closing: "There is one other point which should not be overlooked. While the scheme of the Academy is in the nature of pioneer work so far as American education is concerned, it has long since passed that stage in other countries and with most brilliant and profitable results. * * * A few Americans are trying to do for our country in this respect what the governments of other countries have done for theirs; and, stimulated by the success that has been achieved through such institutions, they look forward with entire confidence to the results if their efforts can secure adequate financial support. For my own part I believe that their high expectations are amply justified by what has already been accomplished."

COLOR REPRO-
DUCTION OF
IMPORTANT
PAINTINGS

The Chicago Art Institute has taken the initiative in securing very inexpensive reproductions in color of some of the paintings in its permanent collection and placing them on sale with photographs and catalogues at the desk in the entrance hall. These reproductions, which have been made by a Chicago firm, are twelve inches in the largest dimension and are sold for only twenty-five cents. They are reproduced by the four-color process and are excellent examples of modern color work. Among the paintings thus far reproduced are "Normandy Coast" by Inness, "Flower Girl in Holland" by Hitchcock, "Golden Autumn Day" by Van Marcke, "Fleeing from the Flames" by Schreyer, "In the Studio" by Whistler, "Watching the Breakers" by Winslow Homer, "Alice" by Chase, and "Icebound" by Metcalf. It is intended to continue the reproduction of paintings in the permanent collection by this process until many of the important works have thus become obtainable at low cost. Fine German reproductions of paintings have been in the market for some time, but these are the first American reproductions of this kind.